NEW PLAYS FOR THE AUTUMN

OLIVE TELL IN "HUSBAND AND WIFE"

LILLIAN ALBERTSON IN "MOLOCH"

THE successful production the other night of an admirable English version of Adolf L'Arronge's old play "Mein Leopold" called attention to a change of interest on the part of audiences of the present. Dramatists used to write and audiences used vastly to enjoy plays in which paternal love was the theme. "Belpheger" was a notable example of this school, which was in a degree represented by parts of "A Celebrated Case." There was a whole family of these dramas which held their public for generations. In our own day David Warfield's "The Music Master" is unique as a play which interested the world in the emotional sufferings of a father. There has been scarcely another in recent years.

In "Our Children" Mr. Anspacher made no effort to transfer the interest to any other character. It remains with the father. It is the suffering of this stubborn old gentleman which makes the play in any language. It is its heart, and any attempt to shift the interest to the amatory experiences of the son or daughter would be fatal to any interest or probability.

Yet it is in this younger love that audiences of the day alone are interested. Paternal love has ceased to be a factor in bringing the present generation into the theatre. So has maternal love, as it used to be represented in "Le Fils de Coralie," "Rose Michel," "Miss Multon," or the plays which were popular a generation or more ago. Those dramas which possessed a heroine still young enough to be reconciled to her husband—estrangement was nearly always the cause of these maternal longings—endured longer. But even these would probably arouse little interest to-day. It is this attitude of the theatregoer of the day that cuts off from the contemporaneous stage many plays which would otherwise be available.

George M. Cohan's breathless dramaturgy never fails to make its effect with his public, especially at the first performances of his plays, but one who is not in the habit of following them may be pardoned for wondering if such a play as "Hit the Trail Holliday" is going to seem just as amusing when the mysterious ether which fills the auditorium of the Astor Theatre is not effective. It is a very genial and friendly ether which sets the audience to hurrahing and rooting so soon as the curtain goes up. The personal popularity of the actors is indeed so great that the first night of one of his plays generally develops into a demonstration of the affection in which he is held by his friends on Broadway. There are few first night performances in which the personal equation is so strong in determining the mood of the audience.

In "Hit the Trail Holliday" Mr. Cohan appears to have worked with more than the usual haste. Its separate episodes are complete enough, they are very well acted and there is no loss of the swiftness of movement associated with all his plays. But there is not the depth of interest in the piece that some of his other dramas have contained and the general impression of the play is superficial. There would have been a great deal more interest in the character of this barkeeper who turned temperance reformer had the audience the time to learn something about him, the likelihood that he would adopt such a course of life and enough of his character to take a deeper interest in him once he started on the way of the temperance exhorter. It seems as if "Hit the Trail Holliday" might have been more interesting and have continued to interest the public for a longer time were there more to engross the spectators in the character of the hero.

Playwrights sometimes exhibit surprising confidence in the mere value of an idea as the backbone of a play. In "Just Boys," for instance, the two authors were aiming to show the meeting between a father who was also the judge of a juvenile court and the neglected son who fell into evil associations through his poverty and was thus led into crime—juvenile crime. This, it may be understood, is the chief scene of the play at the close of the third act, which shows a court room.

This meeting of father and son is not only the crucial scene of the play, but it's almost the whole piece. It has rarely happened that a play of any kind has existed merely on the value of an idea. In such a farce for instance as "Charley's Aunt" the idea was powerful, just as it was in "Years of Discretion," which, like so many other plays founded on an excellent idea, contained little else. But even the possession of such a valuable idea would prevent the average dramatic author of experience from depending on it alone. He would feel the necessity of fattening up his piece with character and incident, humor and pathos as they were needed and with the other qualities that go to make up a play. But he would not ask an audience to content itself with merely watching the sketchy development of a single idea throughout an evening.

That method of playwriting is, however, common enough with the native dramatists. Few of them seem to realize that it is a practical question to the public whether or not a play is worth two dollars; certainly there are very few single ideas offered in the form of a play that is worth that amount.

MISS ANGLIN'S GREEK PLAYS.

Walter Damrosch Thinks They Should Be Given Here.

Walter Damrosch, who wrote the incidental music for the Greek tragedies produced in Berkeley by Margaret Anglin, believes they should be performed in New York, so beautifully done were they by the actors in the West. Although Granville Barker's plays in the stadium were highly effective, Mr. Damrosch thinks Miss Anglin ought to give her representations in an enclosed arena.

"During the thirty years of my professional career," he said to THE SUN reporter, "I cannot recollect a more beautiful and inspiring experience than the wonderful production of these Greek plays as performed by Miss Anglin's company. It came nearer to an American Bayreuth than anything ever produced in our country. The Greek Theatre itself is an inspiration. It is built absolutely according to the lines of the old Greek theatres of 400 B. C. The stage is backed up by a mighty palace with symmetrical pillars, and the auditorium rises in amphitheatre form, containing over eight thousand seats and flanked on all sides by huge eucalyptus trees.

"The rehearsals, which usually began at 8 o'clock in the morning and ended at 10:30 o'clock at night—and with only short intervals for a hasty meal—were fascinating, and, because of the wonderful air, not at all fatiguing.

"To Miss Anglin belongs the honor of having been the first and only one to dedicate this noble structure to its proper use, viz., the performance of the old Greek plays; and her dramatic instinct proved so unerring, and her sense of the beautiful so keen, that she made of these plays a spectacle which aroused the audiences, numbering, for the four performances, nearly thirty-two thousand people, to a frenzy of enthusiasm. We were in absolute accord regarding the manner in which these plays should be treated—that is, not in mock archaic fashion, but as living human dramas, and this is the spirit which I sought to express in the incidental music.

"I expect to perform excerpts from my music during the regular series of orchestral concerts of the Symphony Society in New York, but I hope, with all my heart, that some opportunity may be found to give these plays in their entirety, before our New York audiences. I do not think that open air performances are feasible here, because of the uncertainty of weather conditions, but some large structure, like the Metropolitan Opera House or Madison Square Garden, could be adapted."

NOVELTIES THIS WEEK.

At Least They Are Now Said to Be for This Week, but Managers May Change Their Minds.

MONDAY—New Amsterdam Theatre—"Moloch," a play "dealing with war conditions," by Beulah Marie Dix.

WEDNESDAY—Forty-eighth Street Theatre—The deferred production of "Husband and Wife," by Charles Kenyon.

Lyric Theatre—The deferred production of "Two Is Company," by the Savoy Producing Company.

THURSDAY—Century Theatre—Ned Wayburn's much postponed "Town Topics."

Knickerbocker Theatre—Opening of Triangle Film season.

Ice Palace to be seen at Castles in the Air.

FRIDAY—Manhattan Opera House—The deferred production of "Stolen Orders," by Cecil Raleigh and Henry Hamilton.

THE COMING FASHION SHOW

A dress which cost $10,000 and a hat which cost $500 will be worn in the fashion show which will be seen at Carnegie Hall on October 7, 8 and 9. The exhibition will represent an entirely new idea in dramatic entertainment evolved around the ever fascinating subject of milady's clothes.

It is from the pen of Pierre de Lanux, the French playwright, and was written especially for the extravaganza. It is modern in its theme, with sufficient suggestion of the past to indicate the relation between one period and another.

The production will have a cast of about fifty persons, several of whom have come from France especially to take part in the show. The leading role will be played by a well known actress. Rehearsals have been under way for some time.

Eugene Carroll Kelly, Parisian fashion artist, who is here to stage the show, says it will surpass anything of the kind he has ever seen in France.

"Paris has had two or three demonstrations of fashion through the medium of the drama," Mr. Kelly said at the St. Regis Hotel yesterday, "but nothing on the scale we are attempting in New York. It will be in a class by itself and will, I believe, prove a delightful novelty in the dramatic world.

"New York women will see the latest gowns, hats, wraps, furs, &c., worn in an atmosphere and amid surroundings they were especially designed for. They will not be worn by 'live dummies,' and by that I mean the kind of models that are usually in evidence at style demonstrations. Every gown will be made for the particular young lady who is to wear it. The shade of her hair and eyes, the color of her skin and the predominating color in the scene in which she will appear have all been considered. Nothing has been left to chance.

"In creating the costumes not only for those who have the leading parts, but for the supporting cast, it has been the aim to bring out the individuality of each one. A woman who attends a performance will realize how easily one's individuality can be suggested by the skilled modiste and milliner."

There will, of course, be the exhibitions of lingerie, the newest effects in hosiery and the smartest models in footwear displayed through the medium of the exposition. The leading creators of women's styles both here and abroad have spurred themselves to their best efforts in order to be fittingly represented at what will be the most novel fashion extravaganza ever produced.

THE PLAYS THAT LAST.

The plays that continue in New York are "The Duke of Killicrankie" and "Rosalind" at the Lyceum Theatre, "Moloch" at the New Amsterdam Theatre, "A Pair of Silk Stockings" at the Booth Theatre, "Grumpy" at the Empire Theatre, "The Road to Happiness" at the Shubert Theatre, "The Boomerang" at the Belasco Theatre, "Our Children" at the Maxine Elliott Theatre, "Common Clay" at the Republic Theatre, "Just Boys" at the Comedy Theatre, "Under Fire" at the Hudson Theatre, "Rolling Stones" at the Harris Theatre, "Husband and Wife" at the Forty-eighth Street Theatre, "Cousin Lucy" at the Cohan Theatre, "Hit the Trail Holliday" at the Gaiety Theatre, "Stolen Orders" at the Manhattan Opera House and "Some Baby" at the Fulton Theatre.

The musical plays are "Chin Chin" at the Globe Theatre, "The Girl Who Smiles" at the Longacre Theatre, "The Blue Paradise" at the Casino Theatre, "The Follies of 1915" at the New Amsterdam Theatre and "The Passing Show of 1915" at the Winter Garden.

THE TRAIL OF THE DOG STAR.

Hodge Recalls the Palmy Days of the Canine Dramas.

"I feel quite Shakespearian these days," said William Hodge, who is appearing in "The Road to Happiness" at the Shubert Theatre. "You see it is like this: William Kempe was the leading comedian of Shakespeare's company. Kempe had a dog; his name was Crab, and so The Bard wrote a part for him in 'Two Gentlemen of Verona.' Well, when Lawrence Whitman was writing 'The Road to Happiness' for me, he insisted that my dog Shep should have a part in the play. But Kempe's dog was evidently not a dependable animal, for we read in the stage direction, act 2, scene 3: 'Enter *Laurence*, leading a dog.' *Laurence* was one of Kempe's famous roles; yet his dog Crab had more to do than merely be led about on the stage.

"Some people seem to think, by the way, that the dog star in the theatrical firmament is an innovation. This is hardly so, since it began with Shakespeare. My dog Shep has been acting in 'The Road to Happiness' for three years, and has never missed a rehearsal or a performance—and now comes along Jasper in 'Young America,' and proves like Crab and Shep that the dog star is something not to be barked at. This calls to mind the fact that a dog, whether seen or spoken of in a play, is of some consequence. Ask any dozen persons you meet whether Schneider appeared with Joseph Jefferson in 'Rip Van Winkle,' and he will tell you that Schneider was there in person. The fact is, however, that Mr. Jefferson never utilized a dog in the play. Mr. Jefferson was once asked why he did not have a dog in the play and replied that he 'disliked realism in art, and realism alive, with a tail to wag at the wrong time, would be abominable.' Asked if the public would not like to see Schneider he said: 'The public could not pay him a higher compliment, for it shows how great an interest they take in an animal that they have never seen exhibited.'

"I am informed, however, by an old actor that when Charles Burke, Mr. Jefferson's half-brother, appeared in 'Rip Van Winkle' in 1850 he made use of a dog, impersonating Schneider. Another old actor also tells me that when Robert McWade appeared as *Rip* he also led forth poor Schneider in real life. These matters of fact I must leave to the theatrical 'sharp.' There is no doubt, however, that when J. H. Hackett, the elder, appeared as *Rip* in 1839 Schneider was on view; that is, Schneider's remains. When the elder Hackett woke up in the mountains the skeleton of Schneider was on view tied to a bush.

"My old actor friends tell me that the dog star enjoyed considerable popularity in the legitimate drama, as it were, a half a century ago. During the old days of the Bowery Theatre E. L. Blanchard was a tremendous favorite in a play called 'The Forrest of Bondy; or, The Dog of Montargis.' This play, it appears, was not at all popular with the leading man, for it was the business of 'The Dog of Montargis' to dash at him in the last act and grab him by the throat. A little later, when E. L. Davenport presented 'Oliver Twist' and appeared as *Bill Sykes*, he was accompanied by the redoubtable Bullseye. Then Lyn Harding also had a day. It will be recalled by theatregoers of our day that J. K. Emmett utilized in his various plays a strikingly handsome Newfoundland dog. The same is true of 'Romany Rye,' in which drama a Newfoundland dog was the protector of the heroine. In Julia Marlowe's early presentation of Shakespeare's 'Much Ado About Nothing' she made striking use of two impressive greyhounds.

"One of the greatest hits made on the New York stage by a dog star was in Steele Mackaye's play 'Rose Michel,' which was done at the Union Square Theatre. In this play Stuart Robson played the part of a poor, starving servant who was devoted to his dog, Pollywog. This Pollywog was a small mongrel canine and turned out to be a wonderfully proficient dog star. In the play Stuart Robson sang a song to Pollywog, and the latter used to bring down the house nightly by his clever 'mugging.' Pollywog was one of the sensations of the time.

"The dog star has come more and more into use during the past two or three seasons. The most important utilization of a dog in a play up to the present season was when Laurette Taylor appeared in 'Peg o' My Heart' with her famous Michael. Dog stars and dog acts, however, have ever been tremendously popular in vaudeville. Claude and Fanny Usher, with their dog Spareribs, have been the delight of vaudeville audiences for many years. We also have had innumerable impersonators of dogs on the stage, one of the best of the latter being Alfred Latell, who lately appeared in 'Hands Up' at the Forty-fourth Street Theatre.

"There is one advantage of employing dog stars. They are oblivious to favorable or unfavorable criticism and are not likely to suffer from megacephalia. Another thing, the dog star is not likely to cause trouble on account of his billing. I have never known of one who did not prefer a blanket to a three sheet."

And then—the bloodhounds in "Uncle Tom's Cabin."

OPENINGS THAT AWAIT COOLING BREEZES

AGAIN the theatre schedule promises a list of new plays for the present week. But there was an equally large number set down for last week and postponed for various reasons. So it remains to be seen how many of these precious pleasures now promised will be divulged to a waiting world.

Beulah Marie Dix wrote "Across the Border," which was seen last season at the Princess Theatre. It depicted the horrors of war. Holbrook Blinn played the leading role. He will also have the leading part in "Moloch," which Klaw & Erlanger, in association with George C. Tyler, will present at the New Amsterdam Theatre tomorrow night. Concerning this play there comes the following announcement from the chancellery of the playhouse:

In many respects "Moloch" will take its place as the most pretentious dramatic production of the year. It is in a prologue, three acts and an epilogue and in its presentation over threescore of people are employed. "Moloch" deals with war, and although not necessarily with the present European conflict, its timeliness lends an added interest. As Moloch, the mythological god, was propitiated by human sacrifice, so Miss Dix's play derives its title because it represents war as a relentless and engulfing monster who swallows up its victims. The scope of the play is indicated by the scenes. The prologue shows a country house before the war; the first act, a town house during the mobilization; the second act, a town house during the invasion; the third act, the firing line during a battle, and the epilogue, a country house after the war. That the new play, which had some preliminary trials out of town last spring, is of a nature to command unusual and serious interest is easy to understand.

Among the actors associated with Mr. Blinn will be Lillian Albertson, Louise Rutter, Creighton Hale, Wigney Percival, Paul Gordon, Edmund Breese, Garrick Hughes, Mrs. Thomas Whiffen and many others.

The opening of the Playhouse under the direction of Grace George has been postponed until a week from Tuesday evening on account of the heat.

The new official programme of the Playhouse confirms earlier newspaper forecasts, inasmuch as the cover inscription of that document reads "The Playhouse, Forty-eighth street east of Broadway, direction of Grace George."

There have been few instances in this country in many years where complete theatre management, before and behind the curtain, has been undertaken by women, and upon these rare occasions the aim usually has been to foster some single day appealing to the favor of the individual most largely in interest.

It will be perceived that Miss George's undertaking is of much wider scope—that, in fact, she is embarking upon an enterprise which most contemporary masculine managers have regarded as quite too hazardous to invite their participation. This very general impression doubtless was fostered in large measure by the failure of the New Theatre movement, carrying the generalized belief that where unlimited capital has shown itself unequal to the accomplishment of a given task it is altogether preposterous for an unsubsidized person to attempt its subjugation.

Miss George, however, views the outlook with undisturbed serenity. She has an "intimate" theatre at her disposal in place of an almost cavernous auditorium, she is supplied with sufficient means to amply provide for any exigencies which may arise in the course of the current season, she has an elastic scheme of artistic organization which enables her to keep her working company within the bounds of reason, and she is possessed of an enthusiasm that amounts to positive conviction.

"The New York Idea" was produced for a short time some seasons ago, and was commended as a particularly fine example of American comedy. Upon that occasion it was employed as a starring vehicle by a prominent actress. As about to be presented by Miss George it will be with the view of bringing out all the possibilities of all the roles, aiming at the best complete result attainable.

Owing to the extreme heat "Two Is Company," the new musical comedy by Paul Herve, Jean Briquet and Adolf Philipp, to have opened last Thursday night, was postponed to next Wednesday evening. It was considered by Paul Philipp, producer of "Two Is Company," that it was an injustice to the authors of the comedy as well as the players that the production of the piece should be made during present weather conditions.

"Two Is Company" comes to this country after a run of over 200 nights at the Theatre de Marigny in Paris. The action of the piece takes place in the country home of *Baron d'Heurville*, near Paris, and in the suburbs of Paris. The story deals principally with a case of mistaken identity which is instrumental in arousing jealousy between the *Baron* and his wife. Their efforts to obtain a divorce serve to introduce two detectives who are responsible for much of the humor of the piece.

Prominent in the cast are Georgia Caine, May De Sousa, Claude Fleming, Claurence Harvey, Roydon Keith, Victor Le Roy, Ralph Nairn, Harold Vizard, Gwendolyn Lowrey, Rosel Frey, Gertrude Grosberg and others.

Ned Wayburn will open the Century Theatre on Thursday night with "Town Topics," which is to be such an elaborate undertaking that postponements were necessary. There are thirty-one scenes, thirty musical numbers and several hundred persons in the play, which will give a good idea of the magnitude of the production.

"Stolen Orders," the massive Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, will be seen on Friday night at the Manhattan Opera House. The new play is in three acts and fifteen massive scenes.

SUPPLYING THE FILM PLAYS

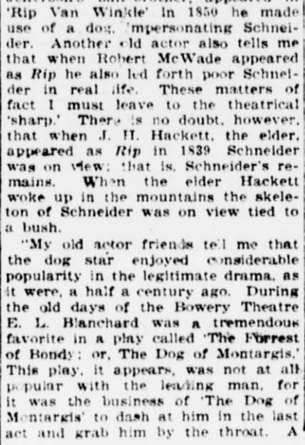
Persons who know little of the vast organization required to furnish a continuous supply of screen plays to the Triangle combination at the Knickerbocker Theatre may be interested in some concrete facts and figures. D. W. Griffith's studio is capable of turning out 10,000 feet of film a week. Five hundred actors are on the regular salary list; many thousand more are employed almost every week as "extras," and ten producing directors are kept busy. The place where these activities go on in Hollywood, a suburb of Los Angeles, is called "the lot of many buildings." There are more than a score of structures upon it, and a new factory and two new studios are in course of construction. The electric light generator is so powerful that five electric light stages for night work can be added at once. There are 250 dressing rooms, 20,000 costumes in stock and uncounted thousands of properties. Everything is on a mammoth scale, as if all the theatrical managers of New York had happened to unite for the nonce their technical resources.

Yet this Griffith studio is only one of the three constituent plants of the Triangle. The one at Inceville on the Pacific Ocean, controlled by Thomas H. Ince, is just as large. And by the way, Mr. Ince receives distinguished visitors in true royal style. An idle steam yacht was out in the bay when he got definite word of Billie Burke's intended arrival. Mr. Ince immediately chartered the yacht. Last week he turned it over to Miss Burke nights and mornings for her daily trips to and from the Catalina Islands, in the meantime reserving its daytime use for producing nautical scenes.

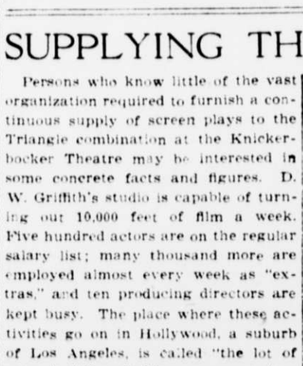
There was a fire at Inceville recently. So Mr. Ince in putting in a new electric generating system also installed an elaborate pumping station and power plant sufficient to flood the whole camp in a few hours. There are acres of space in it, with the studios, offices and buildings straggling far over the crest of the Coast Range.

Mr. Ince's community is so complete unto itself with almost every form of self-sustaining industry and many of the polite arts and crafts that it seems as if little could be added to it. Last week he found that a department of oil paintings had been omitted and immediately put in one. Half a dozen artists were at once put to work making the oils and water colors to decorate the interior scenes in which Billie Burke and other stars will appear. It is a long way from Inceville to Broadway, so it is better and cheaper to manufacture your chef d'ouvres on the spot.

Mack Sennett at Keystone is somewhat behind the two other directors as to size, but is rapidly making amends by rebuilding and enlarging his studios. On the other hand Mr. Sennett has probably surpassed the two others in the novelty and ingenuity of his labors. For example for a new film called "Wars of the World" he has had constructed in perfect models Zeppelins, aeroplanes, railway trains, terminals and bridges, practical 42 centimeter Krupp guns, &c. These taken close up to the camera give the exact appearance of reality. Mr. Sennett is also the perfector of the so-called fragile china which his actors employ with rare effect in domestic dish throwing scenes in Keystone comedies. The stuff is so light that it shatters to fragments when it hits the human anatomy with even the slightest blow. A wreck, an explosion, a cyclone or a flood can be arranged by Sennett's wonderful location and property men at twenty-four hours notice.



MABEL NORMAND



SEENA OWEN
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TWO TRIANGLE FILM PLAYERS AT THE KNICKERBOCKER.